

CATALOGUE OF  
AN EXHIBITION OF

ETCHINGS OF  
MEXICO

BY

CADWALLADER WASHBURN



FREDERICK KEPPEL & CO.

4 EAST 39TH STREET  
NEW YORK

APRIL 12 TO MAY 5, 1910



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NE300

W27 K44

Washburn

N making this first public exhibition of the etched work of Mr. Cadwallader Washburn, we are fortunate in being able to print as an introduction to the catalogue the following letter addressed by the artist to Mr. Keppel, and dated March 20, 1910.

MY DEAR MR. KEPPEL: To begin with, the Mexican churches or monumental structures excite me first for their unique and original architecture, and second for remarkable mutuality of harmony in color and ornamentation. So far as my two winters' sojourn has afforded opportunities for observation and study, only three styles of architecture appeal to me, namely, the Churrigueresque (named after José Churriguera of Salamanca, Spain, born 1660, died 1725); the second style, in point of importance, in my mind, is the Mudéjar, purely Spanish; the third and less elaborate is the Baroque.

The plate *Façade of Sagrario Metropolitano*, of Mexico City, shows the best and purest example of the Churrigueresque style. It is characterized by avoidance of straight lines, the breaking of entablatures, and pediments, curvature of arches, ornamentation of panels, etc.—the sculpture always appears to be serving as decorative members of the structure. The *Front Façade of La Valenciana*, of Guanajuato, also shows the Churrigueresque style to good effect. So also the altar of Templo Parroquialo of Taxco (see plate entitled *Interior of Templo Parroquialo No. 1*, also *No. 2*) shows

the Mudéjar style, which originated during the occupancy of Spain by the Moors, but was further developed after their expulsion. Solitary examples are found scattered throughout the country, but none manifest it more strongly than the Capilla del Pocito, the Chapel of the Sacred Well at Guadalupe (see plate *Sacred Well*). Its influence may also be appreciated in the plate entitled *The West Façade of La Valenciana*.

The Baroque style is the most common of the three, and may be seen everywhere; even a village of the most insignificant size can boast of possessing a church in this style of architecture. This style is recognized for simplicity, barrenness of ornamentation; the column may be twisted or storied but is always in evidence, the panels are undecorated and profiles regular in their character. *Church in Churubusco* presents a good example.

*La Compania* or *Front Façade of La Compania* (Guanajuato) presents a beautiful blending of Churrigueresque and Baroque styles, while the *West Façade of La Valenciana* betrays a combination of the Churrigueresque and Mudéjar, producing a buoyant effect.

If you compare the different plates, you will note that I made no attempt to specialize the different styles of architecture, but rather to depict their peculiarities as emphasized by *sunlight*. That is to say, the distinguishing features of each style are subordinated to the *actual appearance* of the object as a whole. In this way, I believe, one can convey a most truthful impression of the object. Compare *Front Façade of La Compania*, *Front Façade of La Valenciana* and *La Cata* and you will see what discrimination has been exercised in the



disposition of detail. The façades of these three churches are in Churrigueresque and Baroque styles. *The Front Façade of La Compania* is treated with greater simplicity than the other two, much of the detail having been sacrificed in order to give a more truthful impression of the thing. On the other hand, the detail in *West Façade of La Valenciana* is carefully noted with the same end sought in *The Front Façade of La Compania*.

Where confusion of detail tends to embarrass presentation of a truthful and simple impression, it is either generalized or suppressed completely so that often the style of architecture may not be discerned. In thus sacrificing ruthlessly the detail in *The Front Façade of La Compania* the impression of solidity and seclusion improves; while the preserving of it in *West Façade of La Valenciana* suggests buoyancy and elegance.

I hope this short summing up of the styles of architecture which most interest and appeal to me while in Mexico, may prove interesting and profitable to those who enjoy my etchings, and wish to understand them.

I have been strongly urged to go to Cambodia before Java. I am inclosing two cards, one of them is a beautiful reproduction of the monumental stairs of Angkor-Vat. What do you think?

In a little while I shall set forth for Aguascalientes and Zacatecas near the Mexican border, where are found several edifices with rarely beautiful façades. Let us hope that these plates that are to be, may surpass anything I have done in the past! There is no reason why they should not, as my enthusiasm in work is not waning but increasing.

Wishing you and the firm much success  
with this first presentation of my work, I  
remain,

Very sincerely yours,

CADWALLADER WASHBURN.

Cuernavaca, Mexico,  
March 20, 1910.

Mr. Cadwallader Washburn is the second of four sons of ex-senator William D. Washburn, of Minneapolis and Livermore Falls, Maine, the builder of the Minneapolis and St. Louis Railroad, the St. Paul and Sault Ste. Marie Railroad and the Bismarck, Washburn and Great Falls Railroad, whose name has become a household word throughout the civilized world as one of America's greatest flour manufacturers. Mr. Cadwallader Washburn has been a great traveler, and no hardships have deterred him from seeking new material in out-of-the-way places. Some of the best etchings in the Mexican series were produced in Taxco, State of Guerero, a difficult place to reach, owing to bad trails over the steep mountains. Mr. Washburn writes: "The nearest railway station is twenty-six miles distant; traveling is done on horseback, and I was obliged to take five pack horses with armed servants; and I think you will agree with me, after looking over the Taxco series, that I was well paid for my trouble." The Norlands series was made in the vicinity of Livermore Falls, Maine, the ancestral home of the Washburn family.

F. K. & Co.



# CATALOGUE

## THE MEXICAN SERIES

- 1 West Side of Templo Parroquialo, Taxco.  
First state, first impression.  
Lent for this exhibition.
- 2 The Same.  
Finished plate.
- 3 Templo Parroquialo (No. 1), Taxco.
- 4 Templo Parroquialo (No. 2), Taxco.  
First state, only impression.  
Lent for this exhibition.
- 5 The Same.  
Finished plate.
- 6 Tower of Templo Parroquialo, Taxco.
- 7 Interior of Templo Parroquialo, Taxco.  
First state, first impression.  
Lent for this exhibition.
- 8 The Same.  
Finished plate.
- 9 Shrine of Templo Parroquialo, Taxco.
- 10 West Entrance to Templo Parroquialo, Taxco.
- 11 Church in Mexico City.  
First state, only impression.  
Lent for this exhibition.
- 12 The Same.  
Finished plate.

13 Cathedral de Santo Domingo, Mexico City.

First state, first impression.

Lent for this exhibition.

14 The Same.

Finished plate.

15 Sagrario Metropolitano, Mexico City.

First state.

Lent for this exhibition.

16 The Same.

Finished plate.

17 The Same.

Counterproof.

18 Grand Cathedral of Mexico City.

Second state, first impression.

Lent for this exhibition.

19 The Same.

Finished plate.

20 Templo San José, Mexico City.

21 Cathedral de Cortez, Cuernavaca, Mexico.

First impression.

Lent for this exhibition.

22 The Same.

23 Cathedral of Puebla.

First state, third impression.

Lent for this exhibition.

24 The Same.

Finished plate.

25 Cathedral of Orizaba.

First impression.

Lent for this exhibition.

26 The Same.

27 Templo Parroquia, Guanajuato.

First state, second impression.

Lent for this exhibition.

28 The Same.

Finished plate.

29 Sacred Well, Guadalupe Hidalgo.

- 30 Church in Churubusco.
- 31 Templo de Salud, Mixcoae.
- 32 Church at Contreras.
- 33 Front Façade of La Valenciana, Guanajuato.  
First impression.  
Lent for this exhibition.
- 34 The Same.
- 35 Garden of La Valenciana, Guanajuato.  
First impression.  
Lent for this exhibition.
- 36 The Same.
- 37 West Façade of La Valenciana, Guanajuato.  
First state.  
Lent for this exhibition.
- 38 The Same.
- 39 La Compania, Front Façade, Guanajuato.  
Lent for this exhibition.
- 40 The Same.
- 41 La Compania, Guanajuato.
- 42 La Cata, Guanajuato.  
Lent for this exhibition.
- 43 The Same.
- 44 Exterior Templo, Santa Rosa.  
Finished state, first impression.  
Lent for this exhibition.
- 45 Façade of Church of Nuestra Señora del Carmen, Celaya.  
First impression.  
Lent for this exhibition.
- 46 The Same.
- 47 Church of Nuestra Señora del Carmen, Celaya.  
First state.  
Lent for this exhibition.
- 48 The Same.  
Finished plate.



- 49 Borda Garden Lake, Cuernavaca.  
Lent for this exhibition.
- 50 The Same.
- 51 Borda Garden Fountain, Cuernavaca.
- 52 Borda Garden Stone Bench, Cuernavaca.  
Lent for this exhibition.
- 53 The Same.
- 54 Cathedral of Leon.
- 55 Mexican Mendicant.  
Lent for this exhibition.
- 56 Aguador, Guanajuato.  
Lent for this exhibition.
- 57 Mexican Peon.  
Lent for this exhibition.

## THE NORLANDS SERIES

- 58 Cool Afternoon.  
Fourteen impressions printed.
- 59 Meadow Bushes.  
Ten impressions printed.
- 60 Wood Road.  
Twelve impressions printed.
- 61 Riverside, Livermore Falls.
- 62 Winding Creek.  
Twelve impressions printed.
- 63 Study of Trunks, New England.
- 64 Willow Tree.
- 65 Martin's Stream.  
Fourteen impressions printed.
- 66 Meadow near Martin's Stream.  
Seven impressions printed.
- 67 Norlands Church.  
Fifteen impressions printed.

- 68 Lilypads.  
Eight impressions printed.
- 69 Trout Brook.  
Seven impressions printed.
- 70 Eddies.
- 71 Apple Orchard.
- 72 Bog Creek.  
First state.
- 73 The Same.  
Finished plate.
- 74 Meadow.
- 75 New England Landscape.
- 76 New England Landscape (No. 2).
- 77 Windy Morning.
- 78 Twilight Pool.
- 79 Timothy Grass.
- 80 Impending Storm.
- 81 Creek Meadow.  
First state.
- 82 The Same.  
Finished plate.
- 83 Creek Meadow (No. 2).
- 84 Wind in the Grass.
- 85 Little Symphony.
- 86 The Androscoggin River at Stuckland's Ferry.
- 87 Orchard Meadow.
- 88 The Turn in the Creek.
- 89 A New England Gentlewoman.
- 90 Wood Interior.  
Four impressions printed.
- 91 Norlands Elms.  
Twelve impressions printed.







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